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ABSTRACT

This book outlines a nontraditional approach to papier mache and a process called "cloth mache" with fifth- and sixty-grade students. The volume describes a process called "cloth mache," a technique neither widely known or practiced. By combining the two media, a new dimension of sculpture is opened to the student. The paper and cloth combination is strong and, as an art medium, is more versatile and "forgiving" than stone, wood, or metal. Numerous examples of "Screamer" (cloth mache monster) art are displayed throughout the book. (EH)

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THE SIMPLE

PAPER-MÂCHÉ

DAN REEDER

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A Guide to the Art of Papier and Cloth Mâché

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scream'er (-ēr), n. **1.** Something that screams. **2.** A twisted, bug-eyed little creature with its mouth wide open. **3.** An easy-to-build, lovable, papier and cloth mâché art project.

To WALLY and MURIEL
who conceived
five little Screamers.

THE SIMPLE SCREAMER

A Guide to the Art of Papier and Cloth Mâché

by Dan Reeder
with photographs
by Jeff Reeder

GIBBS·SMITH PUBLISHER
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SALT LAKE CITY

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Summary: An illustrated, step-by-step explanation of how to construct a papier and cloth mâché monster. Also includes a brief discussion of a variety of imaginary monsters and their origins.

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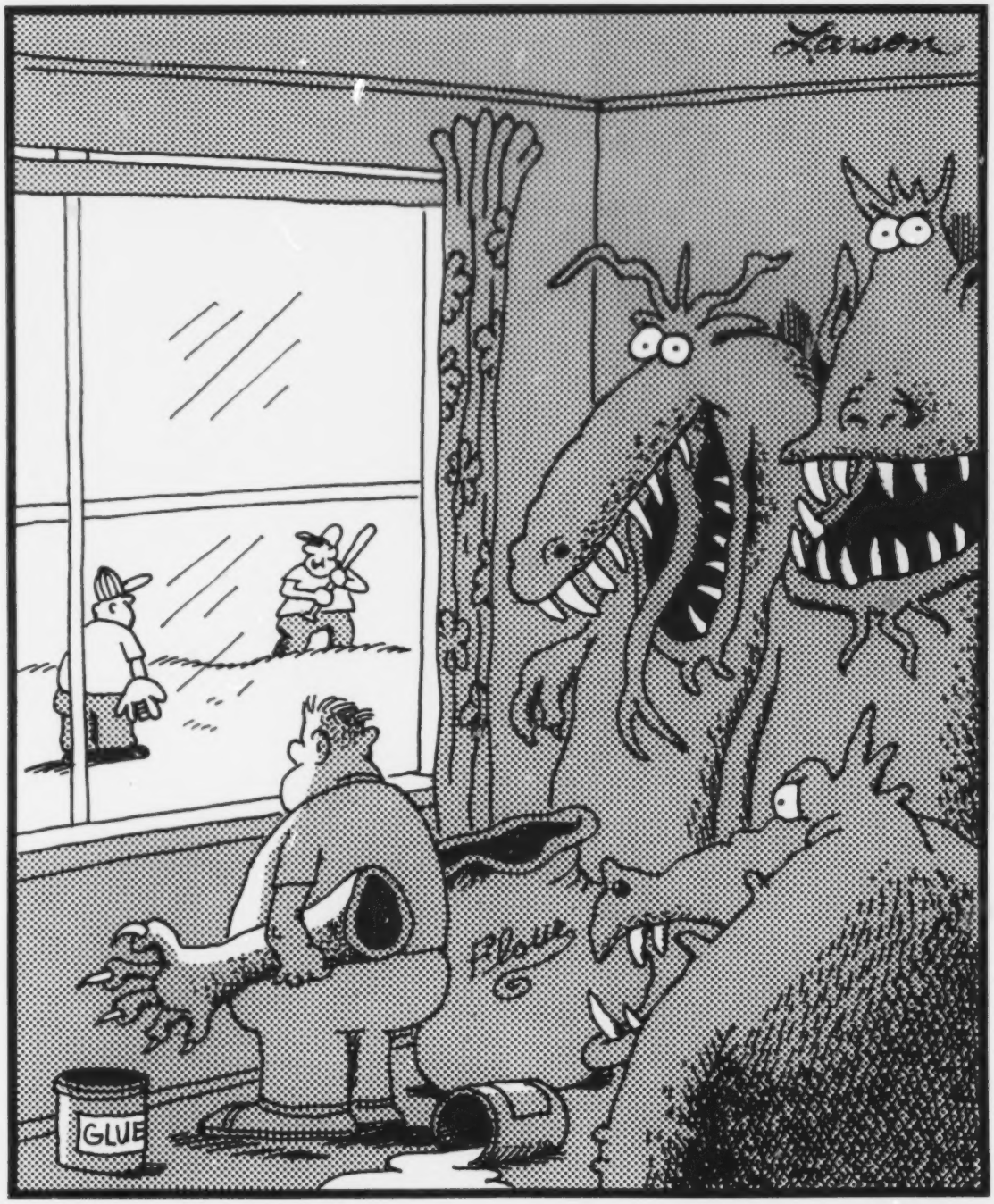

As a young boy, little Danny Reeder practiced his art daily—of course, sacrifices were made.

Gary Larson
"The Far Side"

A Screamer can change your entire life! Build one, then put it in your living room and see what happens. Your social life will change. You will be noticed as never before. You and your Screamer will become the topic of discussion amongst the neighbors (particularly when you're not around). Of course your dad may mention that that is not what he meant when he told you to grow up and "be somebody." A nice side benefit of having a Screamer in the house is that visitors will be so attentive to "the thing" in your front room that they will not notice the giant stack of unwashed dishes in the kitchen. Hopefully, something you read here will cause you to drop everything (right after you buy this book) and start building your own Screamer.

Screamamanda

Screamer Scoop

Building a simple Screamer is very easy and great fun. It is constructed using a nontraditional approach to papier mâché along with a process I call "cloth mâché." This cloth mâché technique is neither widely known nor practiced. Its use, in conjunction with papier mâché, opens up an entirely new dimension to the realm of sculpture. With it you can create projects that are too large and unusually shaped to be fashioned in ceramics. The paper and cloth combination is strong and, as an art medium, is much more versatile and "forgiving" than stone, wood, or metal, which are usually used in the construction of large sculptures.

Better yet, Screamer building is goof-proof. No one will tell you that the horn is in the wrong place. The unplanned bulges and bumps will give your Screamer its character. You can approach this project confident that everything will evolve as it should.

I have used the process outlined in this book with fifth and sixth grade students. They were successful in producing fantastic pieces of art and they loved creating in this medium. So will you! In fact, if you are a parent, you'd

Elephant Guy

better get started before your kid beats you to it.

In Good Company

There have been numerous monster-artists throughout history. Gargoyles of every description have adorned buildings in Europe since the middle ages. Recent artists worth noting include Rabert Gacet, a Belgian stonecutter, the Swiss artist Bruno Weber, and Joseph Ferdinand Cheval, a French postman turned sculptor. Garcet built a "Tower of the Apocalypse" in Fort Eben-Emael, Belgium. This is an incredible building covered with stonecut gargoyles, mythical beasts, and other unusual animals. Weber constructed a house in Dietikon, Switzerland, that has numerous monsters covering it. One truly great monster-art fortress is the Palais Ideal (Ideal Palace) created by Cheval in 1912. Located in Hauterives, France, it is a structure totally constituted of thousands of demons and hideous creatures. It became such a tourist attraction that this palace and Cheval's hand-built tomb (also constructed in monsters) have been placed on the French list of national monuments.

The more famous of the monster/fantasy painters include Pieter Bruegel, Albrecht Dürer, Heironymus Bosch, Francisco Goya, and Salvador Dali. Yes, even Leonardo da Vinci painted and etched unicorns and dragons. It is rumored that Leonardo was once heard to say, "I'd love to build a Screamer, but what the heck is a clothes hanger?"

Inspiration

Imagine the mental gyrations of cave dwellers awakened by the sounds of a large beast just outside the cave. Mixing and matching body parts and personality traits of different animals was inevitable when so much of the world was unknown and mysterious. Such classic mythological creatures as the Harpy, Pegasus, and the Griffin were results of this type of activity. In early religions, we find deities represented by such animal mixing.

Scriptures, epics, and other religious literature have provided the artist with a wealth of inspiration for creating demons and monsters. The vision of hell was always good for paintings by early Christian artists.

Real Monsters

Buddhists and Hindus believe that between lifetimes our souls reside on more refined "astral planes," containing a

variety of planets, some inhabited by angel-like beings and others peopled by demons and monsters. It has been suggested that while dreaming, children and other pure-of-hearts have seen visions of fairies and demigods who reside on the higher astral planets. Others, after eating or drinking too much before retiring, have stumbled into the lower astral realms and conversed with inhabitants there. Some of these have returned to paint pictures of their trips. There are mystics who insist we have all cohabitated for at least short periods with these monsters between lifetimes. Should this be true, perhaps we subconsciously recognize some of our old friends when we view monster art, hence our enchantment with the whole business. This might even explain why some people who look at Godzilla find themselves inadvertently subvocalizing the name "Charlie."

Outside of any discussion of weird creatures on other planes of existence, there have always been those among us who believed in real earthly monsters. In every age theories have been advanced explaining the origins of the "real McCoy." These have included everything from the actual mixing of different animal species (unnatural selection) to the "Rosemary's Baby" style of monster-making (a short-lived affair between a human and an infernal partner). These theories must have provided parents with background information necessary to respond to their children when the age-old question was asked, "Where do monsters come from?"

Reel Monsters

If you were a kid growing up in the 50s and 60s, you probably believed you could get a monster by mixing anything, human or animal, with radiation. All nuclear test sites were suspect. In those areas one could surely find a few humungous ants, gargantuan grasshoppers, or worse.

The fantasy/monster tradition was perhaps given its biggest boost with the advent of the cinema. I became a monster-maniac after the first half of *Journey to the Center of the Earth*. For many years I saw every movie that even suggested a bizarre-looking creature would gobble up a few puny, frantic human beings. I subscribed to a publication called "Monster Magazine" and decorated my bedroom and school notebooks with pictures of Cyclops and Gorgo.

Gargoyle w/ . . .

Did you ever notice that in the old monster flicks the audience always rooted for the monster? We all knew that the monsters were basically misunderstood and therefore poorly treated, which led to their terrible sprees of mass destruction that we all loved

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E.S. (Extra Stupid)

to watch. Many of these terrible creatures were motivated by the same emotional turmoil that would befit a star of the modern soap opera: anger, jealousy, and, of course, love. Even the biggest, baddest monsters could be tamed if they happened to bump into the girl of their dreams while on a rampage. And this happened quite often. Remember when. . .

Gilman (star of *The Creature from the Black Lagoon*) sees Julia (a member of the expedition). He goes gaga over her, kidnaps her, and takes her to his underwater cave (undoubtedly to show her his etchings). She is rescued by the monster's human counter part, the love-starved scientist. Gilman is sad, and we in the audience are yelling to Julia, "Take the monster! Take the monster!"

And of course there was the greatest love story of all time, King Kong and Faye Wray. Unforgettable moment, when his big black and white eyes met hers. He was so lovable, you just knew he would sweep her off her feet. He did, right to his house in the big, dark forest. But he, too, lost his only true love in the end. Unrequited love has always made a basically decent fun-loving monster really mad.

The ultimate statement of monster maternal love must have been when Godzilla destroyed Tokyo trying to retrieve her kidnapped child. Just another example of a misunderstood monster. The citizens of Japan should have known better than to put a city between momma and Godzilla junior.

Drool

Perhaps the effect of drool has been the most underestimated component of monster popularity. Would Jabba the Hut have been first class without that goo? Who could forget those early lizard fights with their exquisite shots of

drool and froth? Of course the award for the best use of drool goes to the creature in *Alien*. We all know it wasn't so much the sight of the hideous beast that mesmerized its victims, but rather the torrents of saliva that poured from its mouth before it attacked. Perhaps it was the subliminal effect of the drool on the cover Screamer that caused you to pick up this book.

Screamers and Psychoanalysis

Surely, the seeds of Screamers and monsters are sown in fantasy and daydreams. Psychologists and psychoanalysts have linked the process of self-actualization with daydreaming and fantasizing. Participating in fantasy has been described as tapping the vast reservoir of human creativity. It brings us closest to that "collective unconscious" that Jung wrote about. Fantasy is the power to create "ex nihilo," out of nothing. It allows its practitioners to delve into their unconscious, experience the essence of their true selves, and then return enriched and more able to handle the mundane.

The path to "enlightenment" could begin with creating a single Screamer (but probably not).

The Bottom Lines

There are several.

1. Screamer building is goof-proof. The process is simple to follow, the materials are inexpensive, and when you are finished no one will tell you that your project doesn't look right. In fact, people will compliment you on its original and innovative shape. And when they do, you should say, "Thanks, I planned it that way." After a while you'll begin to believe that statement yourself.

2. In the process, you will learn to use a new art medium, one that allows you access to the world of large sculpture. This medium offers unlimited possibilities for you to expand your artistic horizons.

3. Screamer building is in keeping with a long, rich tradition in art history. Remember, there are plenty of artists around to add beauty to the world. Make something ugly for a change.

4. The experience of successfully creating a piece of sculpture is supremely satisfying, and working in this medium is just plain fun. Once you put your hands into the paste and see your Screamer begin to take shape, you'll be hooked. Papier and cloth mâché might very well take over the entire house! And that is only the beginning. . .

Screamer on a Rope

14

What you do in this section will determine the overall shape and size of your Screamer. You will run into instructions that tell you to crumple paper until you get "body" or "head" size. How big is that? Well, it's as big as you want it to be if you already have a Screamer size in mind. Otherwise, it's about as big as the wad of paper you see in the photographs. Don't feel compelled to plan any of this too carefully. The part of the project that looks disproportionately large or small in the beginning may end up to be the most distinguishing and pleasing feature of your finished Screamer.

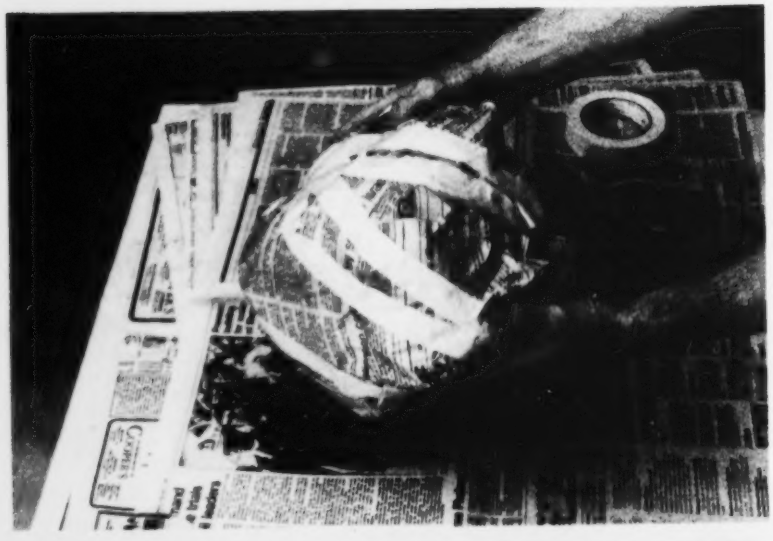
If you are a neat and tidy sort of person, you will want to cover your work area with paper. The mâché part of Screamer building can be very messy. If, on the other hand, you enjoy making a mess, you're in for a lot of fun.

A final note. Look at the pictures and read the instructions before you begin a section. Your project will be easier to build at each stage if you have a general idea of where you are headed.

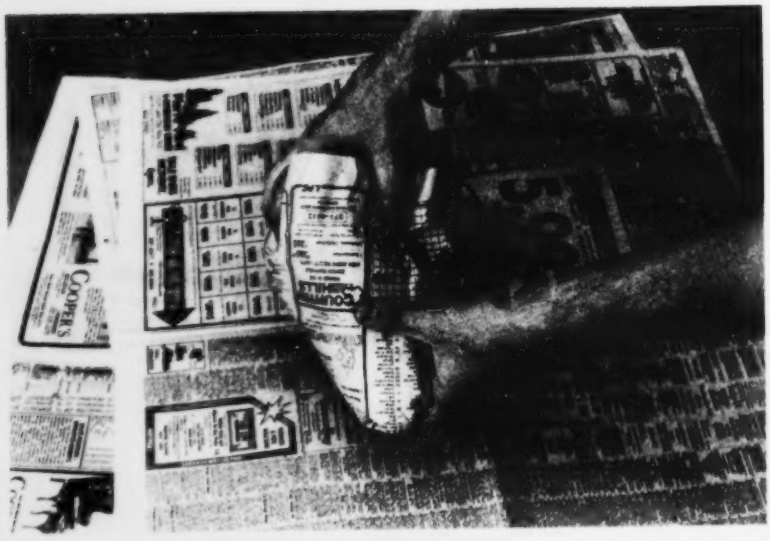
What you need for this section:

1. A stack of newspaper.
2. A roll of one-half inch masking tape.
3. Six wire clothes hangers.
4. A short-range squirt gun. (optional)

1. Crumple a sheet of paper into a ball. Continue to crumple ONE sheet over the other until it is "body" size.



2. Wrap with tape until most of the loose edges are held down.



3. Using the same process, make an elongated ball of paper that is "head" size.

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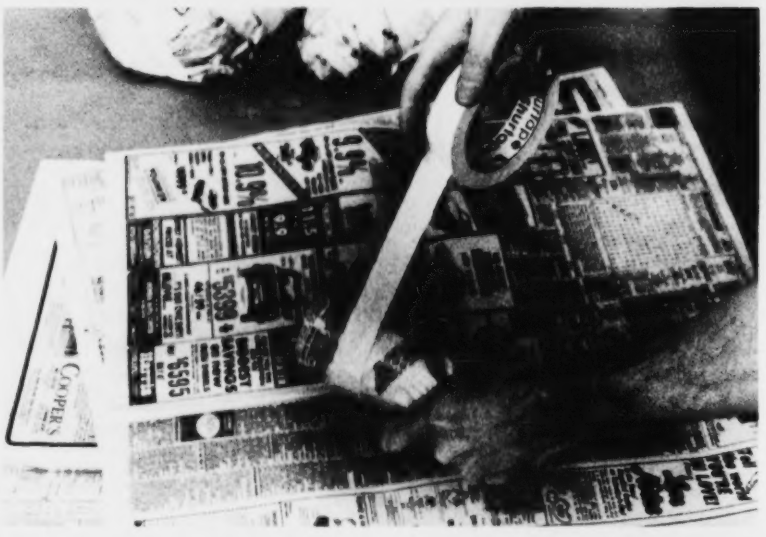
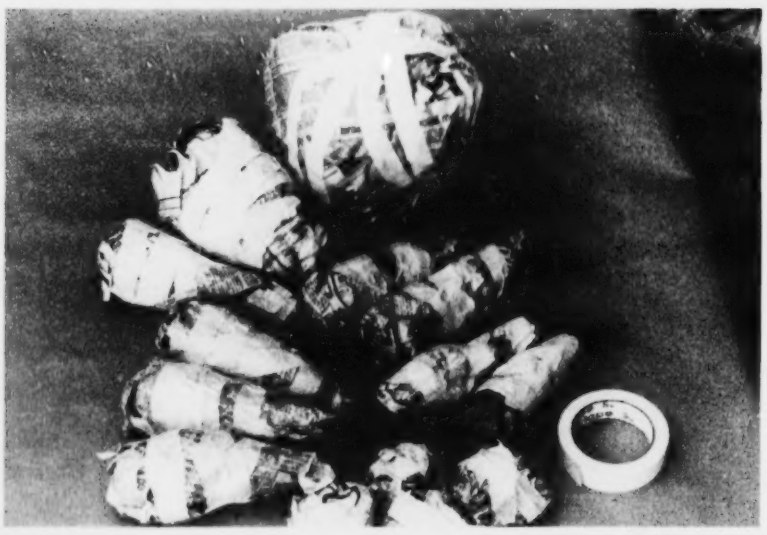
4. Crumple a couple of sheets of paper into smaller, elongated "thigh" shapes.



5. Tape.



6. Make another thigh, two calves, two forearms, and two upper arms. These can all be about the same size. Make a few extra little balls that you can use for sculpting later.

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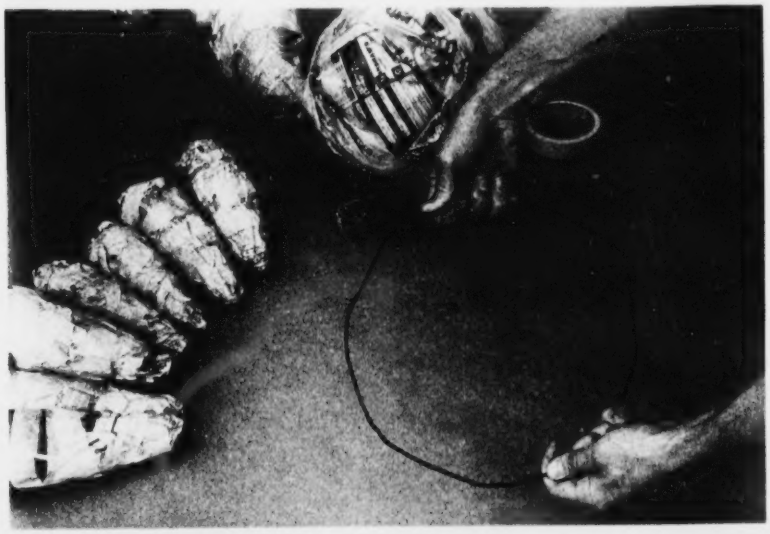
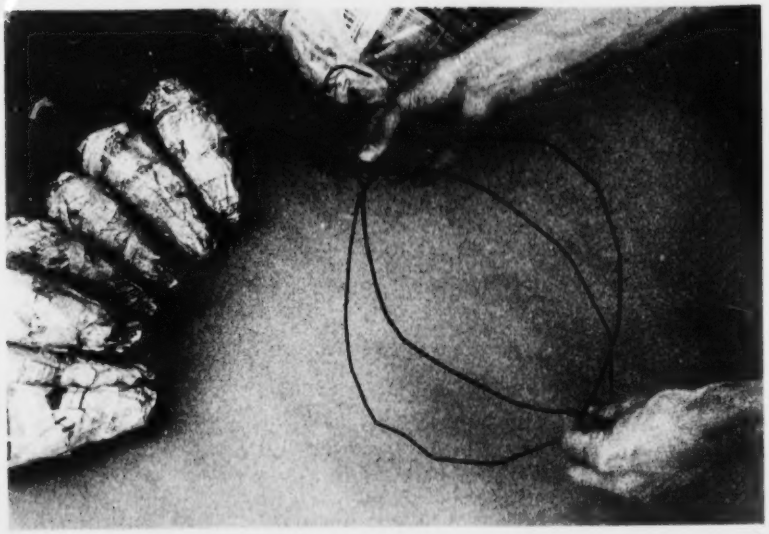
The superstructure of your Screamer will consist of a few clothes hangers inside the body and limbs. These hangers are important for two reasons. First, they make your project very strong by reinforcing the hardened paper and cloth mâché. This additional strength is particularly important in the arms and legs if the weight of the project is to be borne by the knees, ankles, or elbows. Second, wire inside an arm, leg, or finger will allow you to change its position anytime during the construction of the project. If, for example, you decide to have one of your Screamer's legs bent at the knee, you simply bend it, and the hanger will insure that it stays where it's put.

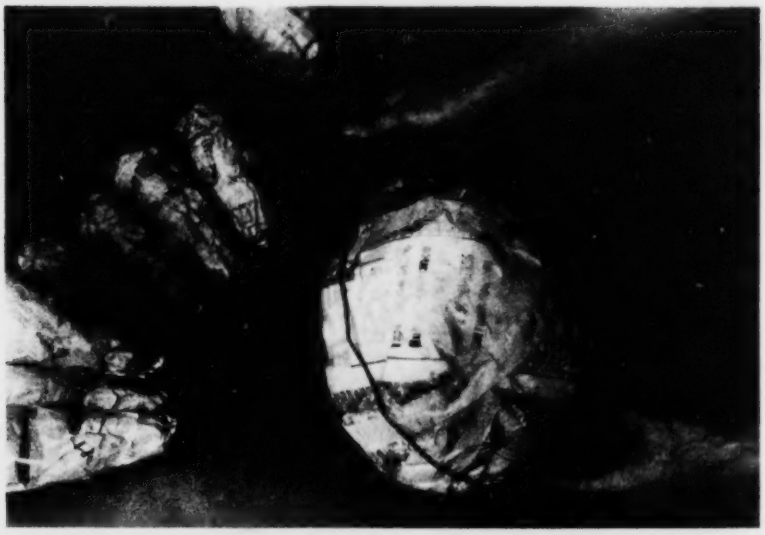
In general, the larger the project and the more unusual its weight distribution, the more hangers you should use in construction.



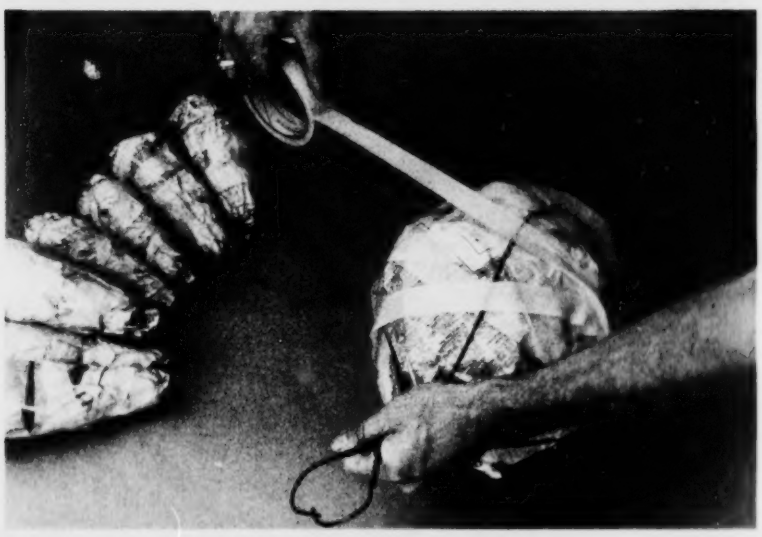
7. Bend a clothes hanger into a circle.



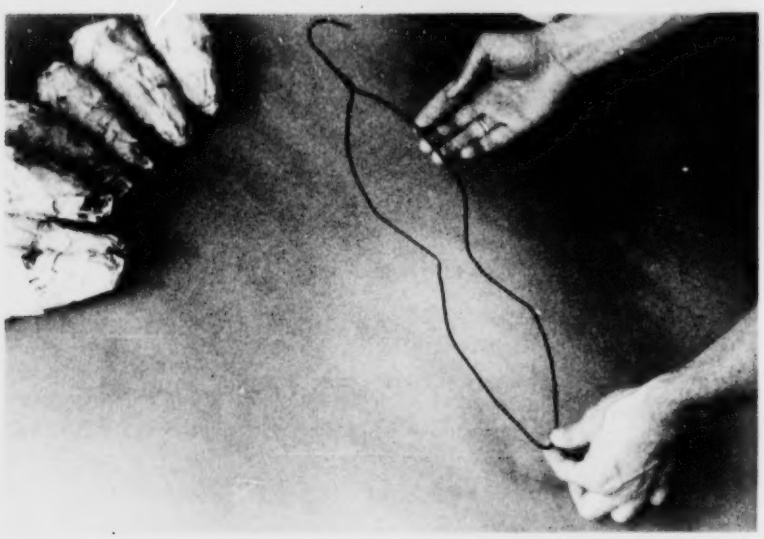
8. Do the same with a second hanger. These will be criss-crossed around the ball of paper you have made for the body.



9. Put the ball inside the hangers. If the ball is too small, bend the hangers to fit by squeezing the excess together up near the hooks.



10. Wrap the ball with tape.



11. To put together the arms and legs, stretch a hanger as shown, bending both sides toward the middle until it has the shape of a figure eight.

12. Put a thigh into the upper half of the hanger. Tape.

13. Put a calf into the lower half.

14. You now have a leg (or an arm). It can be bent into any position you desire. In the same fashion, put together the other limbs. You are now ready to mâché.

Mention papier mâché to ten people on the street, and eight of them will think of a balloon, one will remember a piggy bank made in the third grade, and one will have led a deprived childhood and have no idea what you are talking about.

Translated literally from the French, "papier mâché" means "chewed paper." Originally, working with papier mâché involved soaking paper in water, mashing it into a pulp, and then squishing it together into everything from little boxes, little horses, and other cute things, to very elaborate sculptures.

What you are going to do in this section is not true papier mâché in the literal sense. And what you are making will probably end up more simple and ugly than cute or elaborate. In any case, for lack of a better term, we can call this process papier mâché. It will closely resemble what you did in the third grade anyway, and that is undoubtedly what your teacher called it.

What you need for this section:

1. Newspaper.
2. White flour. One pound will suffice for a normal-sized Screamer.
3. Large mixing bowl or pan.
4. Water.
5. Flail. (optional)

1. Tear some newspaper into wide strips.

2. Pour some flour into a container and add water.

3. Mix with your hands, squishing the paste between your fingers until most of the lumps are eliminated. There is no magic formula that dictates the ratio of flour to water. Simply add water until your paste has the consistency of thick soup.

4. Keeping your hands very wet, moisten the area that you are about to mâché.

It is important to note here that you should put your HANDS into the paste, NOT the strips of paper. Many people have been taught to do this the other way around, which inevitably leads to globs of paste and air bubbles being trapped between the layers of newspaper. By keeping your hands wet, the strips of paper become soaked quickly and adhere to each other nicely. As a rule, never add a new strip until the previous one has been completely soaked and smoothed into place. This will insure that your piece dries evenly, and that it becomes very strong when it is dry.

5. Put on strips of paper one at a time, soaking and smoothing as you go.

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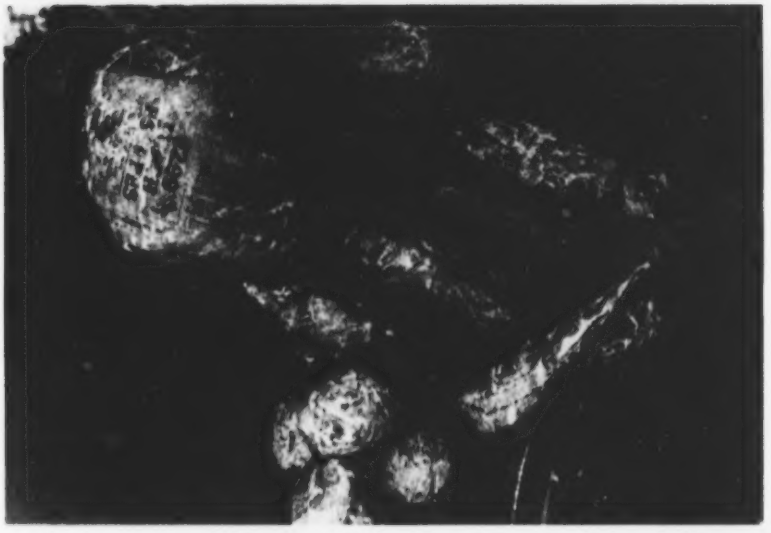
6. Continue working your way around the piece until you have built up two or three layers of paper. Set aside to dry.



7. Repeat this process with the head, legs, and arms, and whatever else you want to mâché. Set all this aside to dry. This should only take a few days if your pieces are put in a warm place.

8. When dry, your pieces will be white and quite hard.

There are several brands of clay on the market that can be baked in your oven. Most hobby supply stores will carry this or something similar. When baked, this material resembles ceramics fired in a kiln and is ideal for making eyeballs and teeth.

As with everything else about Screamer making, it is difficult to fail when making these items. If one eye ends up larger than the other, your project will simply look a little more demented. Use your own teeth as a guide if you want incisors or molars; otherwise, pointed teeth are easy to make and will look great. If you know a dentist who will give you some human teeth that have been pulled, or perhaps some old dentures, you can use them in your project to create a very special effect.

It is possible, of course, to build a Screamer without teeth. I'm not so sure about leaving out the eyeballs!

What you need for this section:

1. Clay
2. Knife
3. Masking tape
4. Felt pen or pencil
5. The ball you will use for the head
6. Trombone (optional)

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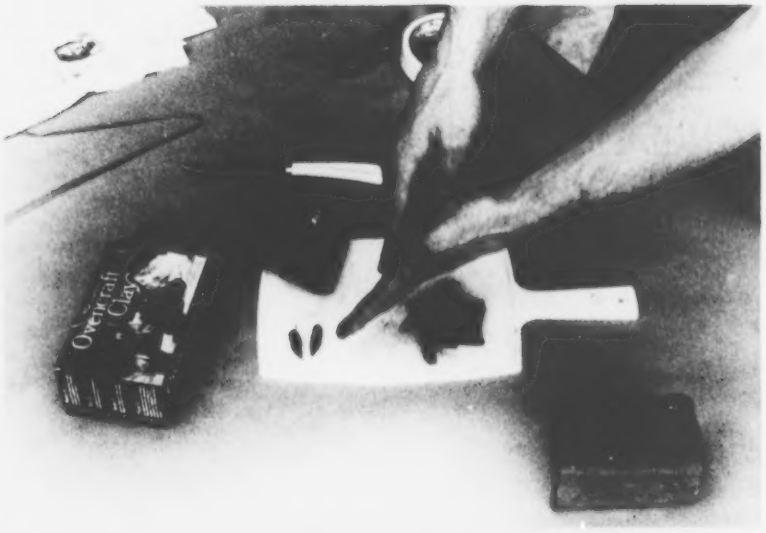
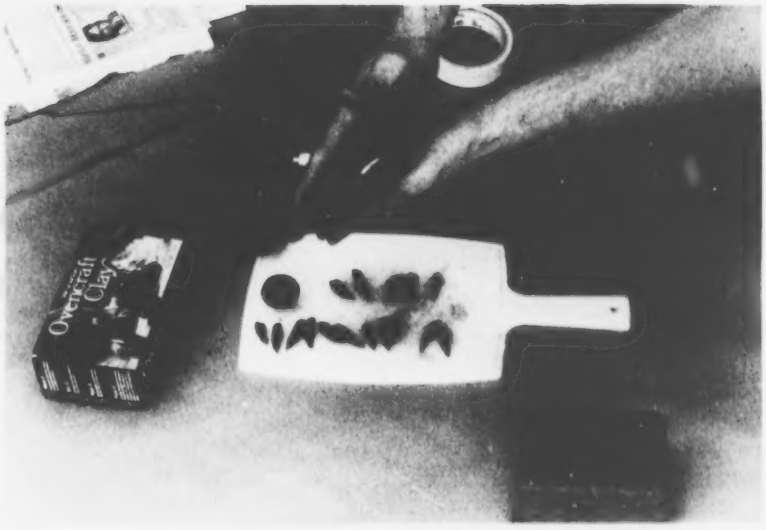


1. Cut the clay into pieces. Make as many teeth as you need by rolling small pieces between your fingers, making a point at one end.



2. Using a larger amount of clay, roll between your palms until you have a round eyeball. Let these pieces dry and then bake according to directions (or until white smoke starts billowing from the oven).

3. When the teeth are finished, you can begin work on the jaws. Draw a jagged line around the head.

4. and cut the ball into two halves.

5. Pull the halves apart and take out the wad of paper inside. These papier mâché half shells will be the jaws of your Screamer.

6. Secure a tooth to the jaw by wrapping a piece of tape on either side in criss-cross fashion.

7. Continue adding teeth. . .

8. filling any gaps with tape.

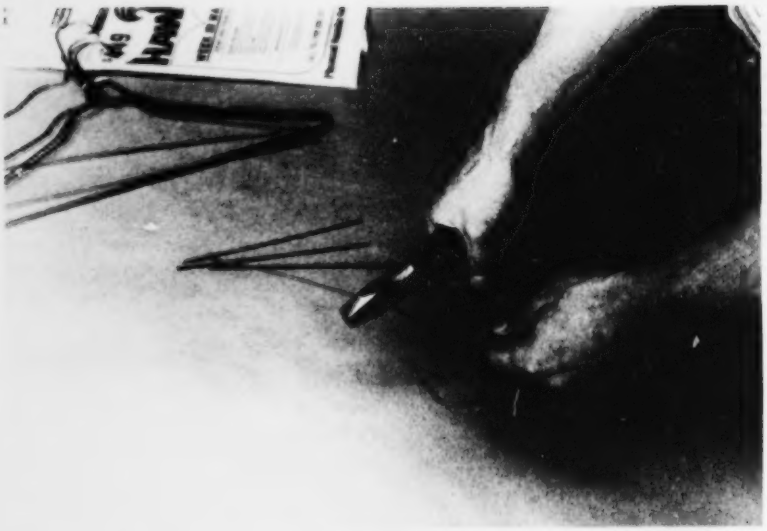
9. Repeat the process on the other half of the mouth.

When was the last time you watched cartoons on a Saturday morning? Have you ever noticed that most of the cartoon characters have four fingers on a hand (three fingers and a thumb) instead of five? A mystery of life? No, it's just that on cartoon characters AND Screamers, four fingers look more normal on a hand than do five fingers. This is something to keep in mind when deciding how many fingers to make for your project.

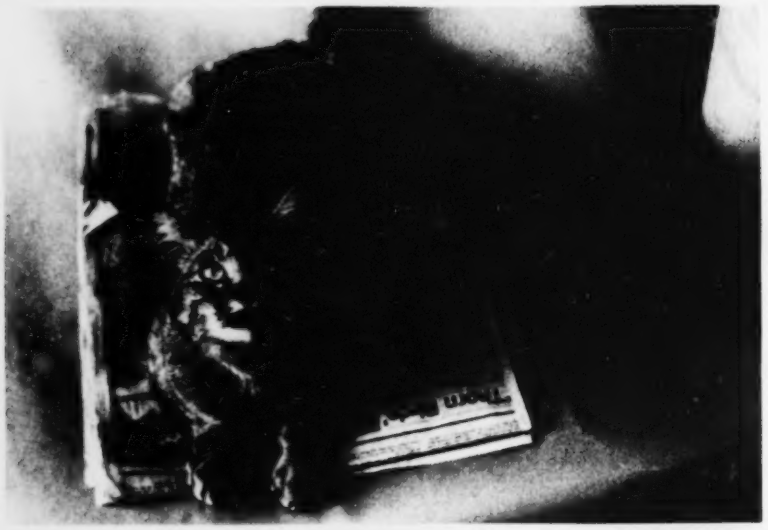
If you don't want to make decisions of this kind, then just plan to make four fingers for each hand, three toes for each foot, and one tongue (unless you've got something really strange in mind).

What you need for this section:

1. Newspaper.
2. Three or four wire clothes hangers.
3. A pair of wire cutters.
4. Masking tape.
5. Ceramic elf playing the accordion. (optional)

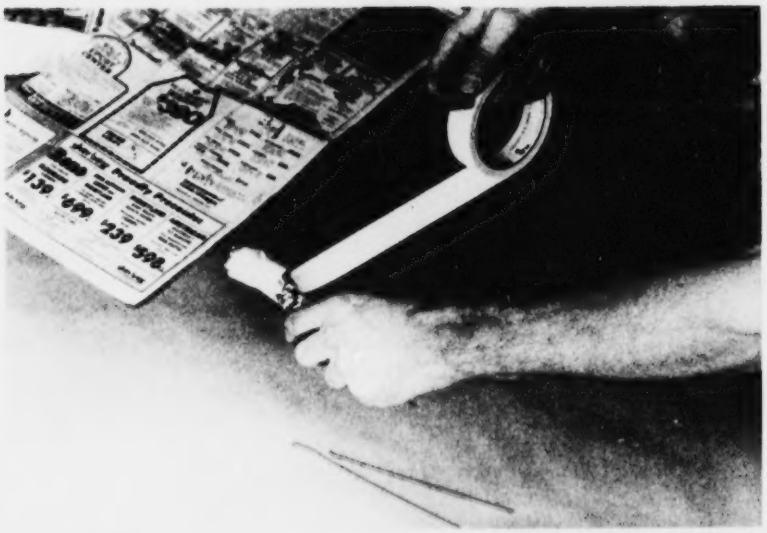


1. Cut the hangers into sections. These should be slightly longer than the fingers and toes you intend to make.

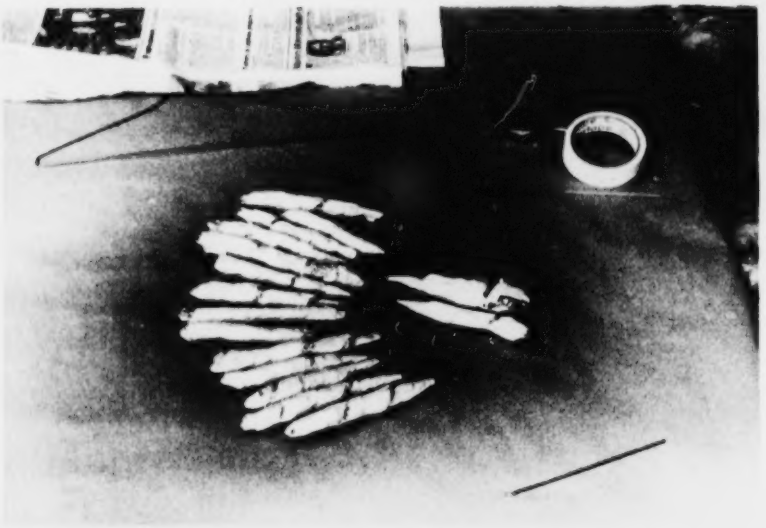


2. Get Chester off the newspaper.

3. Twist a full sheet of newspaper around the wire, working from the bottom to the top.

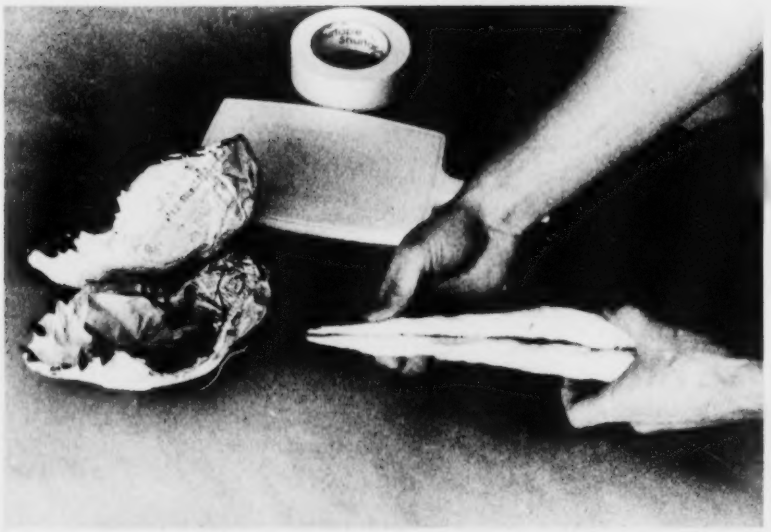


4. Wrap with tape.



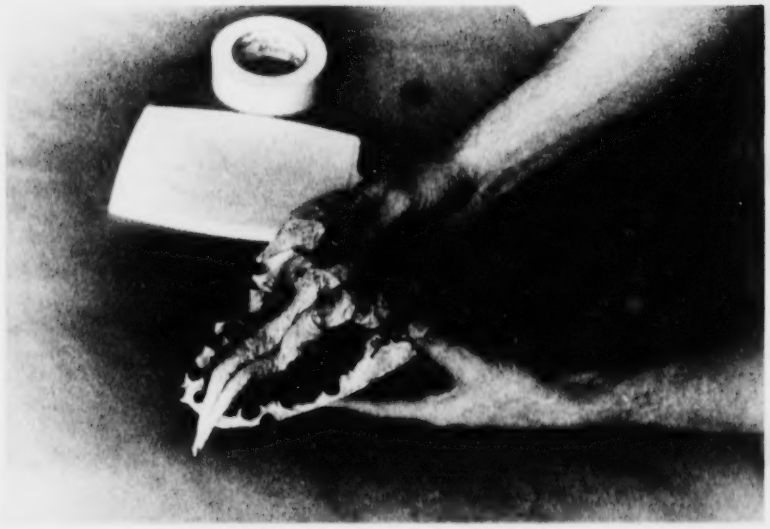
5. Continue until you have finished all the fingers and toes that you need. Horns (if you want them) can be made in the same way, except that the paper is twisted tighter at one end so that it tapers to a point.

6. Make two halves of a tongue using the same process.



7. If you like pointed tongues, these halves should be long and tapered to a point. Or make them short and thick if you prefer. Look at the examples in the back of the book if you can't decide.

8. Add a few bends and twists. Tape the tongue underneath.



9. Don't tape the top; this will create a nice crease.

Cloth strips and white glue will replace the paper and flour paste for the final coating of mâché applied to your Screamer. Because this process is essentially the same as what we called papier mâché, it seems appropriate to call it cloth mâché.

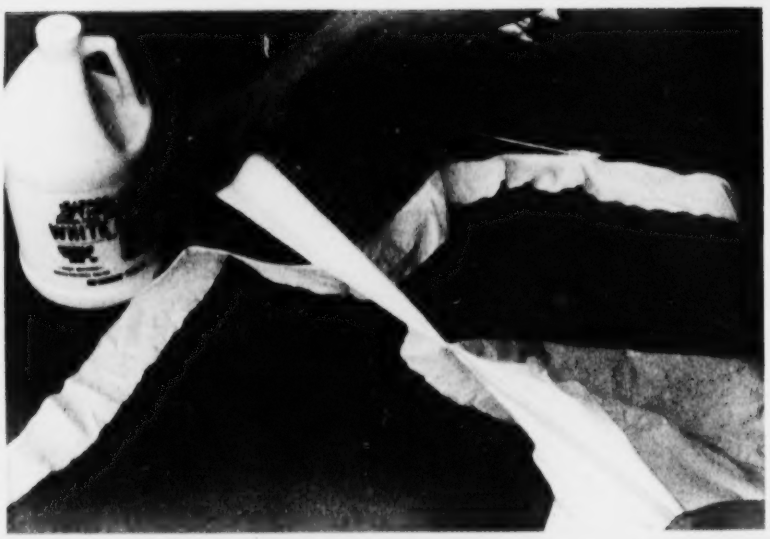
Regardless of the amount of paint or lacquer applied to a papier mâché surface, it will be inflexible and brittle. It will break if it is bumped or dropped to the floor. However, a surface of cloth dipped in glue will be flexible enough to bend slightly, yet will withstand a significant amount of abuse without breaking. Besides the additional strength, another advantage of using cloth is that it can easily be fashioned into important features like eyelids, lips, and wrinkles.

Old bed sheets are ideal for this process. In fact, the older and more worn the sheet, the easier it will be to apply to your project. Any "thrift" store will carry very inexpensive, used sheets. (Or ask your mother. She probably has a few.)

The cloth mâché will be applied in three parts. In this section you will work on the jaws, tongue, fingers, and toes.

What you need for this section:

1. Two quarts of all-purpose white glue.
2. One old bed sheet.
3. Scissors.
4. A container for the glue. A coffee can works well for this.
5. Plunger. (optional)

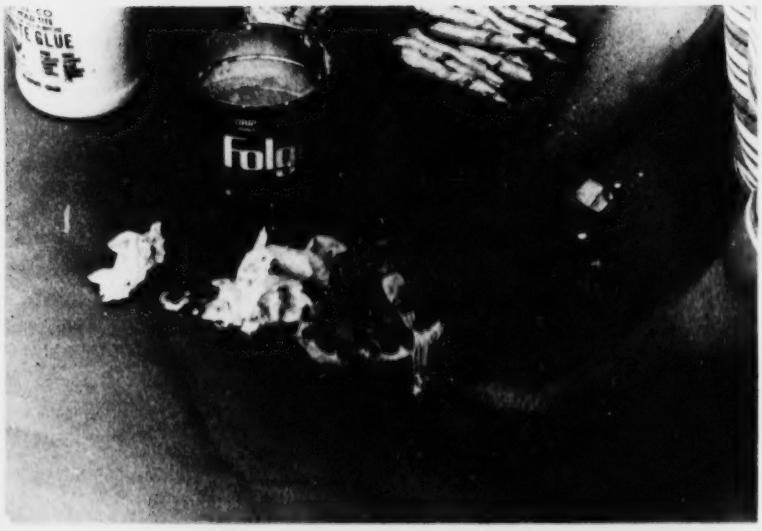


1. Tear the cloth into strips. These should range from one to several inches wide. Cut the strips into smaller pieces. You will need small strips, about one-quarter inch wide and two inches long, for securing teeth. For fingers and toes you will need strips about one inch wide and ten inches long.

2. Cut several piles of rectangular shapes of various sizes to use later.

3. Pour some glue into a container. Add a little water (one-half cup per quart) to loosen the glue a bit. Stir. Start with the small strips of cloth for the teeth. Dip a handful into the glue. Unlike the papier mâché process, the cloth strips ARE put into the glue. Soak these completely, and squeeze out the excess.

4. Put a strip on each side of every tooth.



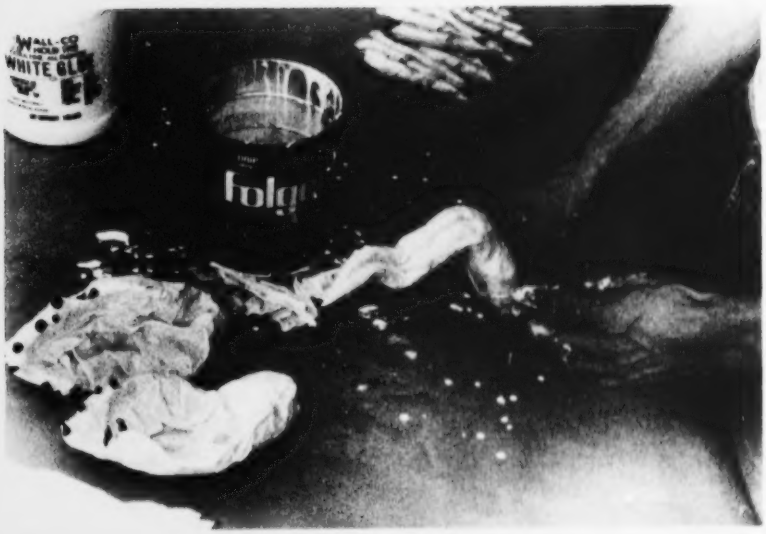
5. Work your way around the jaw, using larger pieces if there are gaps between the teeth.

6. If you want a wrinkled effect on the palate, take a larger piece of cloth and press the edges up around the base of the teeth.

7. Let the rest fall as it may into the middle.

8. Repeat the process with the other half of the mouth and set aside to dry. Drying will take a day or so if the pieces are put in a warm place. (No, the oven is not a good idea.)

9. Take a few strips of cloth about an inch wide and soak them in the glue. Wrap them loosely around the tongue, working from the tip to the back.

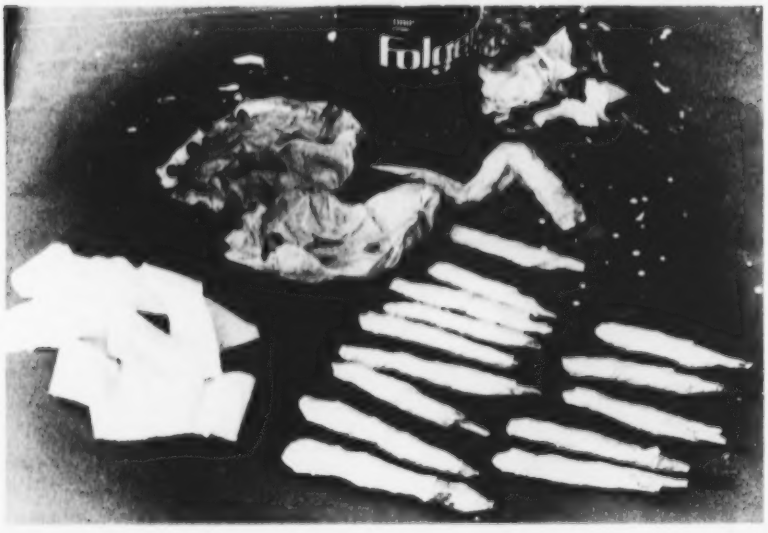


10. Accentuate the crease by pressing the cloth between the two halves of the tongue.

11. Use the longer strips for the fingers and toes.

12. Fold one end of a strip over the tip of a finger. Then wrap the rest around until you have covered three-quarters of its length.

13. Continue until you have covered all the fingers and toes.



14. Set aside to dry.

15. Butch wants to be in the book too.

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In this section you will assemble the hands, feet, arms and legs. The parts are put together with masking tape, and then a layer of cloth is applied. Once this is done, the arms and legs will essentially be finished, although you may wish to bend or break them after they have been connected to the body.

What you need for this section:

1. Newspaper.
2. Masking tape.
3. Fingers and toes.
4. Arms and legs.
5. White glue and cloth strips (for the second application of cloth mâche).
6. Plastic banana. (optional)

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1. Crumple a sheet of paper into a ball. Flatten slightly. This will be the main part of the hand.

2. Secure a finger to the ball by putting a strip of tape on either side in a criss-cross fashion.

3. Continue adding fingers.

4. Place the thumb a little lower on the hand than the rest of the fingers. Now you have a finished hand.

5. Use the same process to make the other hand and both feet.

6. Match an arm with a hand.

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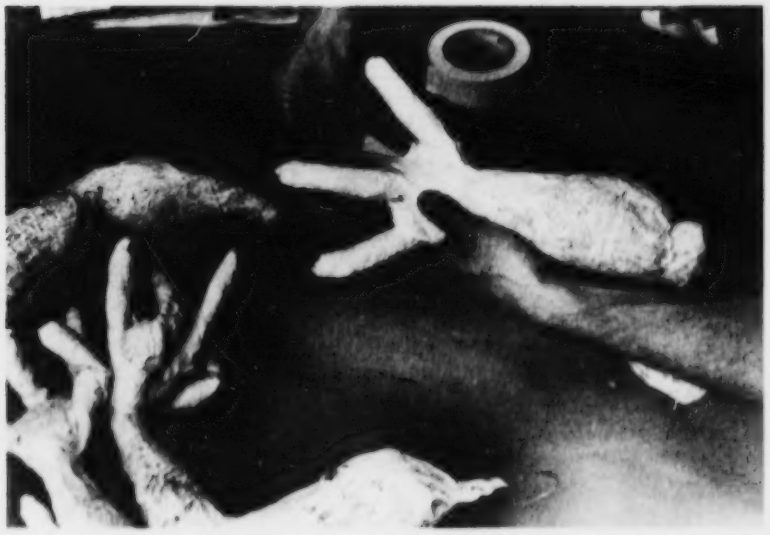
7. Wrap tape around the wrist until the hand is well secured.

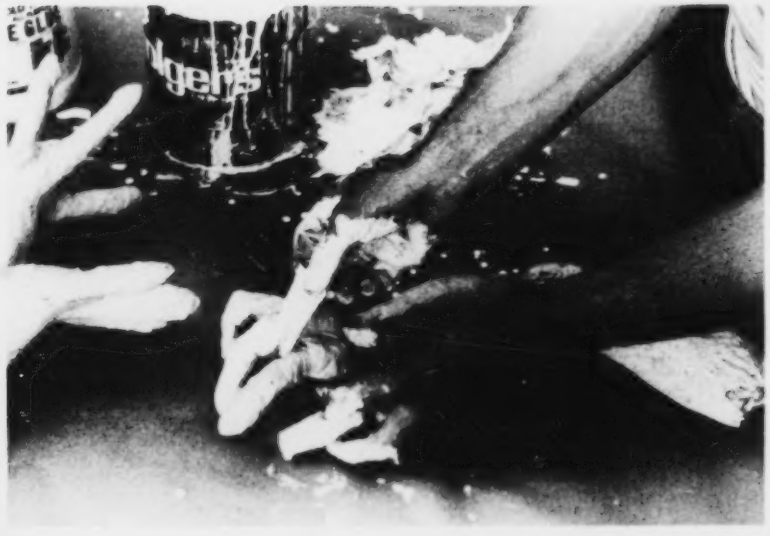
8. Try bending some fingers.

9. until the hand takes on an "expression" that you like. If the cloth tears when you bend a finger, simply patch it with a small piece of cloth when you mâché the rest of the arm. Repeat the process with the other arm and hand.



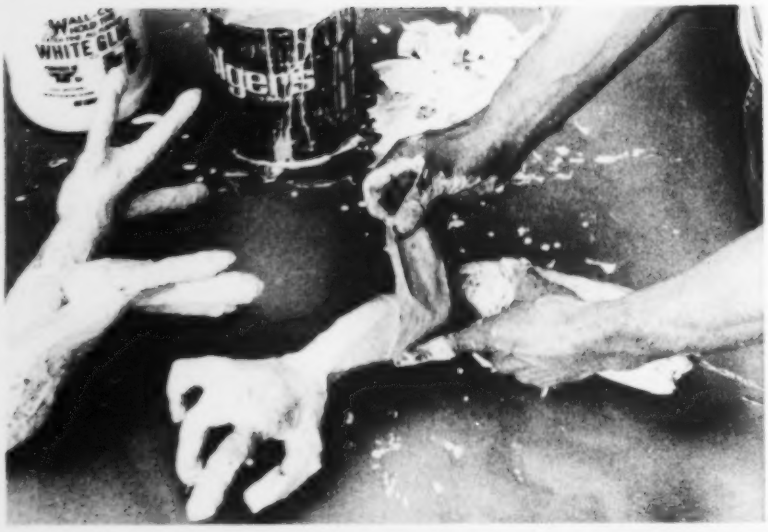
10. Match each foot with a leg and then tape.

Get out your crusty glue can and cloth strips. The second part of the cloth mâché process involves covering the arms and legs you have just assembled. You will need strips that are approximately one-half inch wide and a couple of inches long to use between the fingers and toes. The rectangular pieces of cloth you cut earlier will be used to cover the rest of the arm or leg.



11. Wrap a glue-soaked strip of cloth on each side of each finger.

12. Cover the rest of the hand . . .



13. and about three-quarters of the arm.

14. Finish the other arms and legs and set aside to dry.

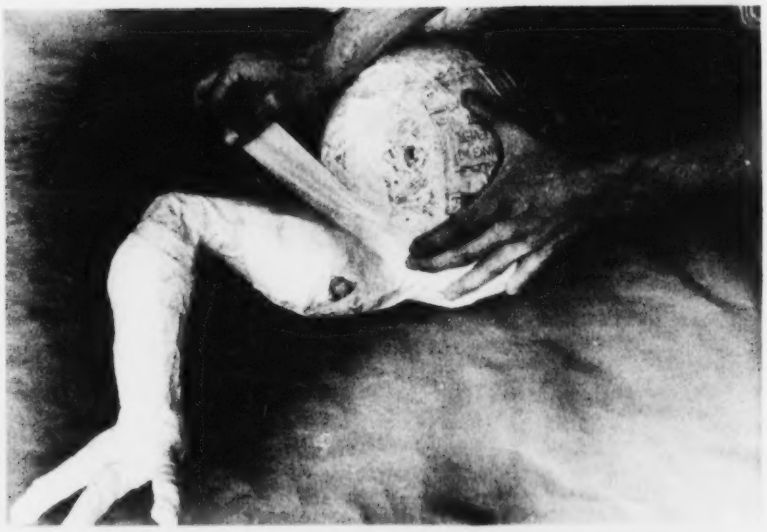
You're going to be amazed before you get halfway through this section because your project is going to start looking like a Screamer! The remarks made earlier about not planning any of this too carefully apply here as well. Just put together the component parts in the order suggested without worrying about the end result, and see what the Screamer looks like. There is a good chance that you'll be pleasantly surprised and like very much what you see. Of course you can always change things at any point during the assembly. Tear off a limb and begin over again, or break an arm and bend it into a position that strikes your fancy. The wire inside will keep it from falling off.

A Screamer that sits is usually easier to make than one that stands. A sitting position only requires legs that extend at right angles from the body. If you want a Screamer to stand, you must adjust its posture and toes until you find a center of gravity, or you can add a tail and use it as a third leg.

What you need for this section:

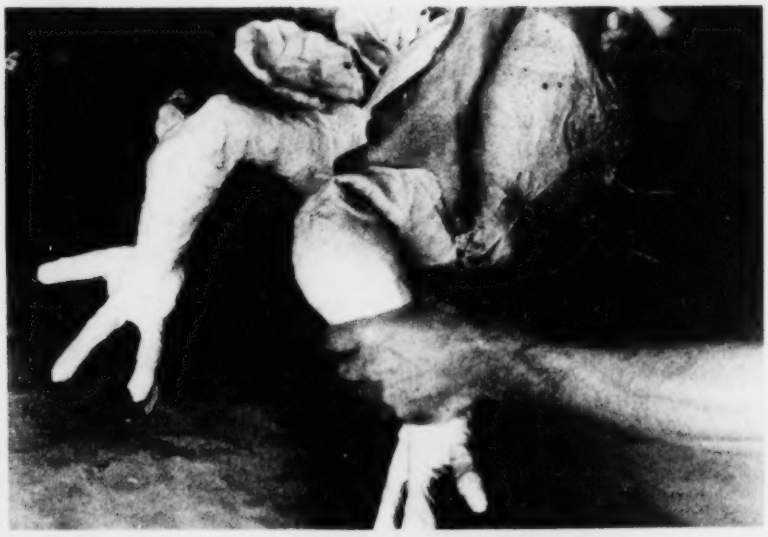
1. All of the body parts: arms, legs, jaws, eyeballs, body, and tongue.
2. Wide masking tape (one and one-half inch).
3. Wire cutters.
4. Knife.
5. White glue and cloth strips (for the final application of cloth mâché).
6. Nerves of steel. (not pictured)

1. Cut the hooks off of the clothes hangers. Stick the remnant of wire at the base of the leg into the body.



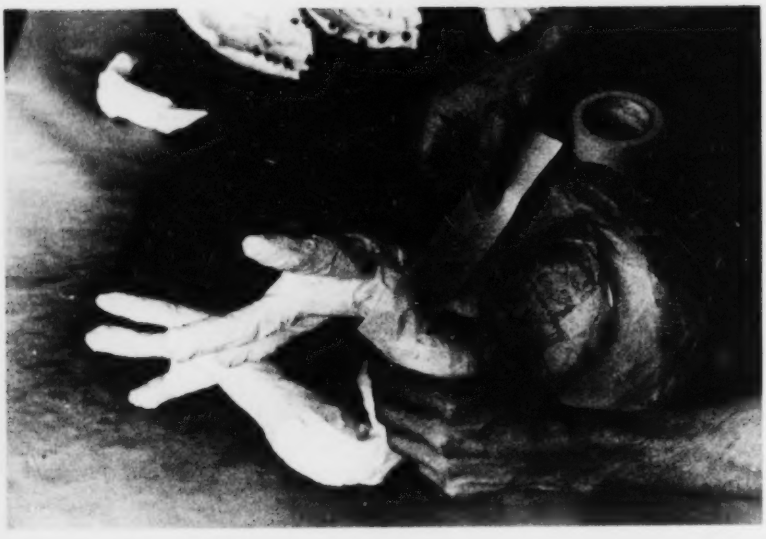
2. Stretch long strips of tape over the lower part of the leg and onto the body, overlapping them in many directions.

3. Repeat the procedure with the other leg, using enough tape to assure that it stays in the position you want.

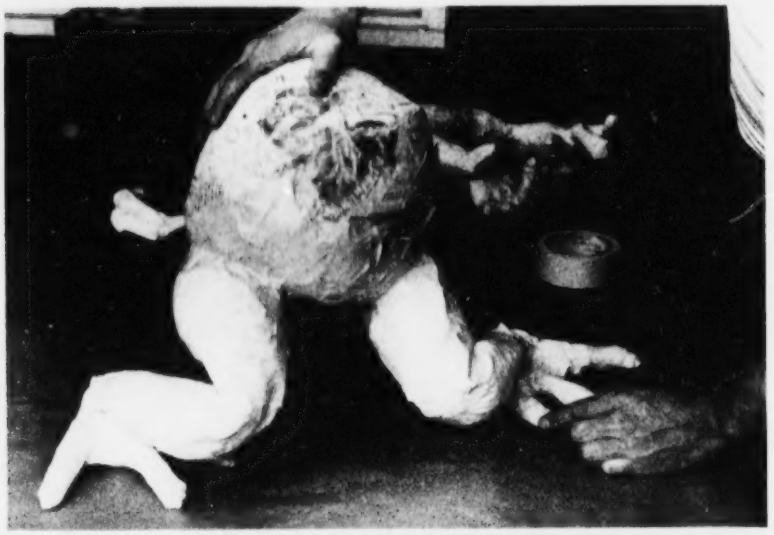


4. If you wish to bend a leg. . .

5. or an ankle, go right ahead. If the cloth tears. . .



6. put a little tape over it and patch it when you use the cloth mâché at the end of this section.



7. Make any other adjustments you care to make on the lower body.

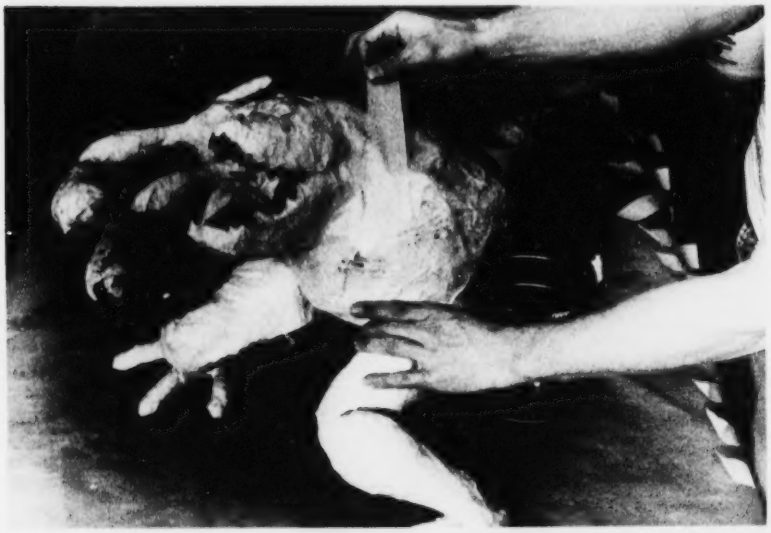
8. Next get out the tongue and jaws, then cut a hole in the body where you want the mouth to be.

9. Punch in the newspaper, making a nice cavity.

10. Insert the back of the lower jaw into the hole and stretch pieces of tape underneath and onto the body. Add tape until the jaw is secure.

11. Stuff the tongue into the back of the mouth. Use a little tape to hold it in place if necessary.

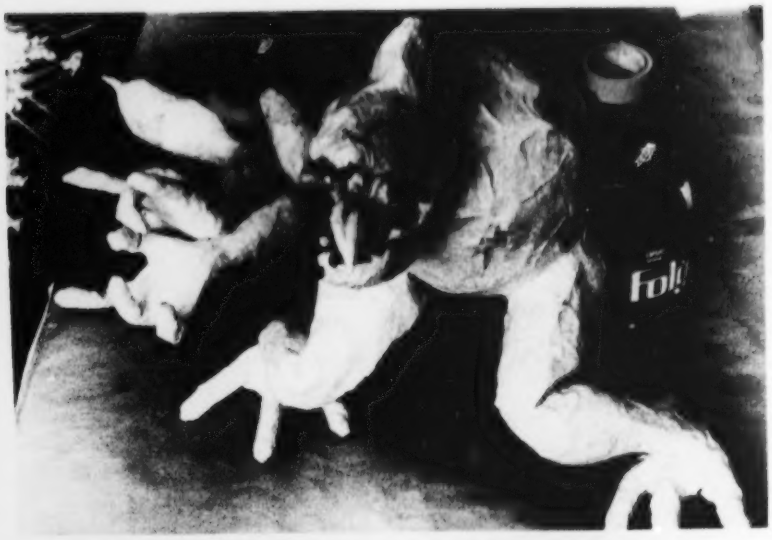
12. Rest the top part of the head over the jaw and run tape between it and the body.



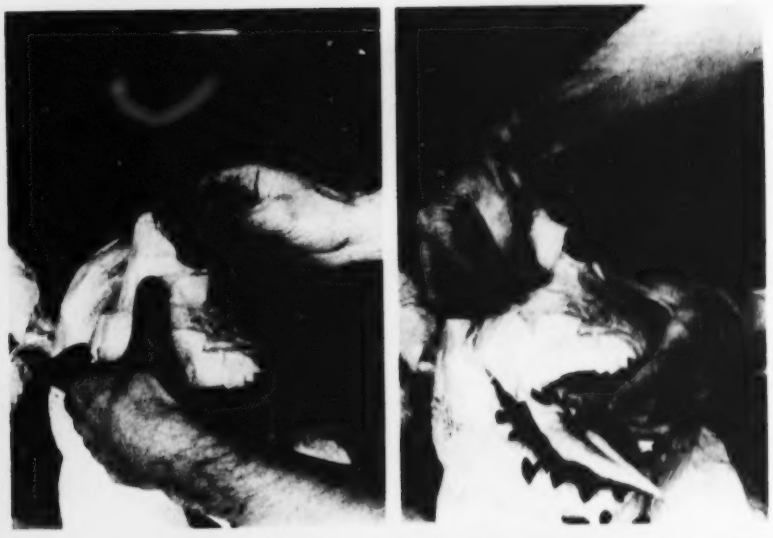
13. Continue to add tape to the area surrounding the head. Fill in any gaps.

14. If you want to add a forehead or any other lump or bump, cut up the extra papier mâché balls you made earlier. . .

15. place them on your Screamer. . .



16. and add tape



17. Place an eyeball onto the head. Put a piece of tape underneath and over the top.

18. If you want your Screamer to have a stupid look on its face, place the eyes close together. If you want your Screamer to look intelligent . . . good luck!

19. A nose can be made out of a little wad of paper, a toilet paper tube, or any small piece of cardboard. For a simple nose, just cut a piece of cardboard into a small triangle, bend it in the middle, and tape it onto the head.

20. Hold the arms next to the project. Experiment with different positions until your Screamer takes on an attitude that you like.

21. Tape the arms to the body. Again, use long strips of tape for this, overlapping them in several directions.

22. Make any last adjustments on the body, head, or limbs.

The last application of cloth mâché is also the final step in the construction of your Screamer. Much of the project is already covered with cloth, so all you need to do is finish the job by covering the bare spots. If you want a really first-class Screamer, complete with eyelids, lips, and wrinkles under the eyes, steps have been included detailing the procedure for adding these features. So get out your glue and cloth strips for one last mâché.

23. Prop your project upside down. Begin working underneath, moving from one spot to another.

24. until the entire underside is covered with cloth.

25. Turn your project right side up. If you wish to add lips, you will need a strip of cloth a few inches wide and long enough to go around the jaw. Dip the cloth in glue and fold it lengthwise. Wrap it around the jaw and pat down the torn edge underneath.

26. Make an upper lip the same way. Use small pieces of cloth underneath the jaw to touch up any bare spots.

27. Dip a square piece of cloth into the glue, and stick it into the nose. Pat down the cloth on top and around the sides of the nose.

28. Fold a square piece of cloth and lay it under the eyes. This will be the lower eyelid. As the cloth bunches up, wrinkles and bags will be formed underneath the eyes.

29. Make an upper eyelid the same way.

30. Use small pieces of cloth to finish the face.

31. Cover any areas that are still without cloth on the torso and arms.

32. Set your project someplace warm to dry. Now that the construction of your Screamer is finished, you will want to think about some colors that might fit its personality.

If you are a little reckless, you can paint your entire project (except for the blackwash and the details) in less than an hour. Pick two colors that match the temperament of your Screamer. Use one color in the mouth and the other on the body. You don't need any special instructions if you want the body to be one color. However, if you want a truly great paint job, then use the two-toned method described in this section. To do this, you will need one dark color, such as red or blue, and one light color, such as yellow. The dark color will be painted on the undersides of the project, and then, while it is still wet, the lighter color will be painted on the rest of the Screamer. The two colors will be blended where they meet.

Latex enamels work very well on a surface of cloth and glue. Acrylic or oil paints would be very expensive on a project as large as a Screamer. Latex paints are also water soluble, so they will rinse out of your hair when you take a shower afterwards.

What you need for this section:

1. A few pints of latex enamel . . . one color for the mouth, one dark and one light color for the body, and small cans of black and white.

2. Three brushes . . . a wide one (one inch) for the body, a medium one (medium oil painting brush) for the teeth, and a small one for the eyeballs, pupils, and touch-ups.

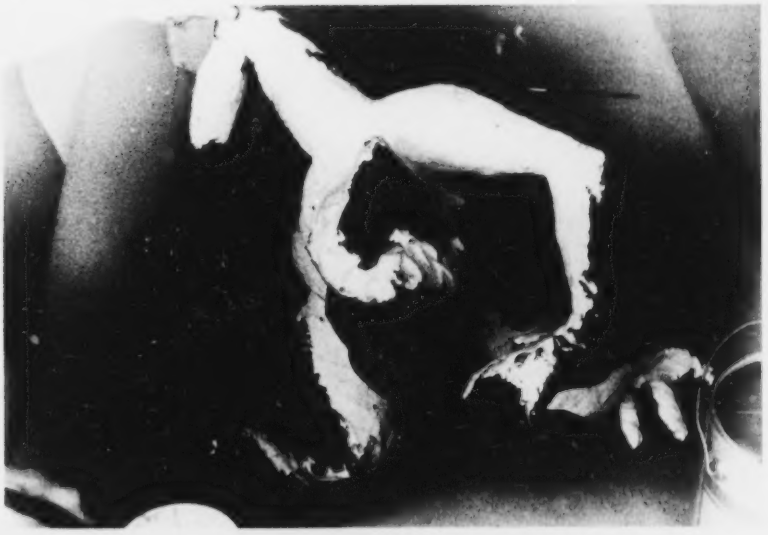
3. A container for mixing paint.

4. Batteries. (not included)

1. Begin painting inside the mouth. If you wish, you can highlight the tongue by adding a bit of one of the other colors or painting it a different color altogether.

2. After the mouth is painted (no need to let it dry), begin painting the undersides of the Screamer with the dark color.

3. Use this color under the arms, on the back sides of the legs, under the chin, inside the hands, under the feet.



4. and anywhere else that a dark color would look nice.

5. While this is STILL WET, paint the light color everyplace else. . .

6. blending the two colors where they meet as you work your way around the project.

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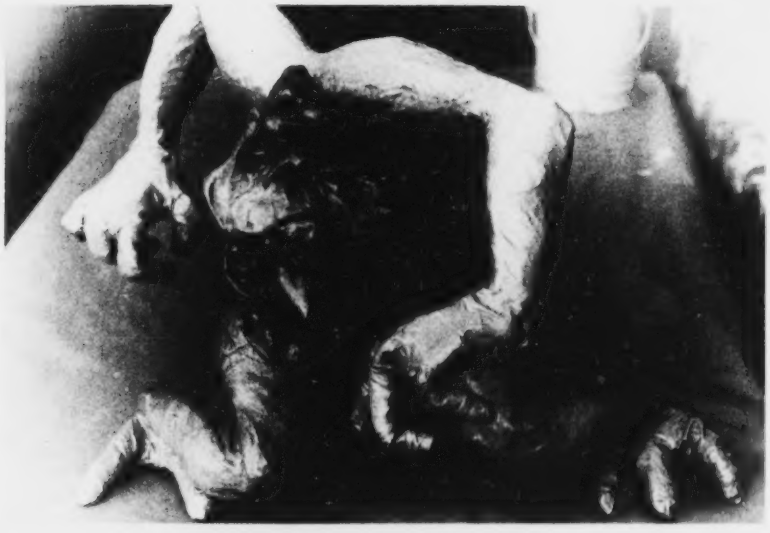
7. Add more of either color if you wish to change the shade of an area.



8. Allow the paint to dry.

9. Paint the eyes white, then the teeth. Let the white paint dry.

After the paint has dried overnight, your project can be blackwashed. A Screamer is blackwashed in the same way that furniture is antiqued. It is literally washed with black paint and then wiped off before the paint dries. The effect blackwashing has on the appearance of a Screamer is quite dramatic. The facial features will be highlighted, and all of the colors will look more intense after the process.

Pour a small amount of black paint into a container, and add an equal amount of water. This will thin the paint substantially. Mix thoroughly with your brush.

10. Paint the mouth and head completely with the black mixture. . .

11. and then wipe it off with a damp rag before it dries.

12. Repeat the process over the rest of the project.

13. Pick a nice color and paint an iris on each eye. Using your smallest brush, paint the pupils. This moment should be savored; your Screamer is finished!

14. Put it on your coffee table in the living room.

After the intense work that went into building your Screamer, you may find yourself at loose ends now that you are finished. You may wish that there were something else you could do to your project. Well, there is! You can add some drool. A Screamer by itself is great, of course, but a Screamer with drool is truly magnificent!

Drool is made with clear casting resin. This can be purchased at any hardware store. You will only need a small amount, so buy the smallest can on the shelf. Mix the resin and catalyst according to the instructions on the can. All of this should be done outside if possible, as the vapors are very strong. You should also wear something to protect your eyes.

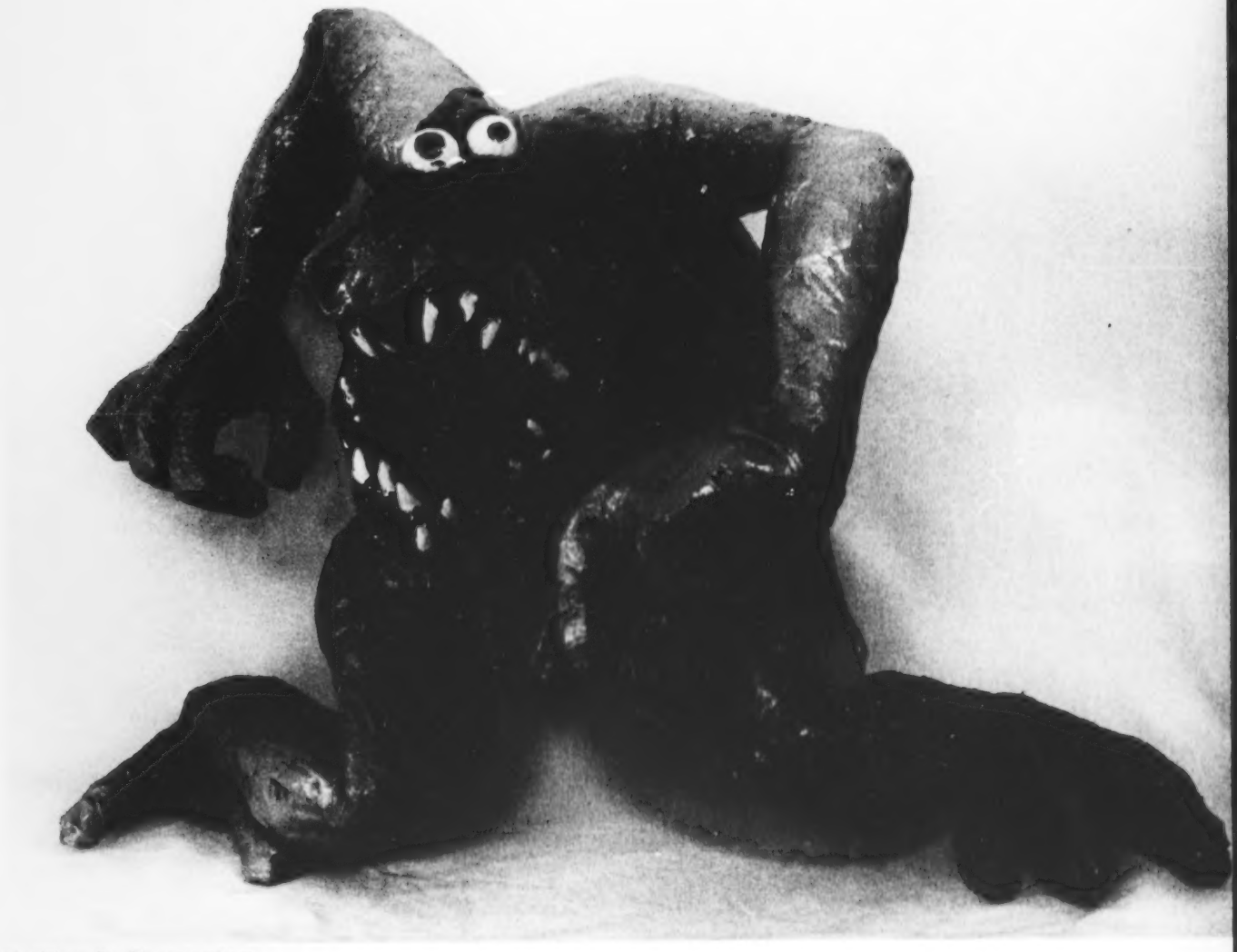
What you need for this section:

1. Clear casting resin and catalyst
2. A couple of cheap brushes, a small one to add some resin to the eyes and a medium one for the mouth
3. A mixing jar
4. A baby to use as a model (not appropriate)

1. Use the small brush to put a coat of resin over the eyes. This will give them sparkle.

2. Use a generous amount to cover the inside of the mouth.

3. As the resin sets, it becomes very thick. It will take about fifteen minutes for the mixture to gel. Continue to add resin to the ends of the teeth, tongue, and lips as the resin sets. With a little luck the resin will gel as it drips, and you'll end up with some nice-looking drool.



A Simple Screamer

Dan Reeder is a high school math teacher living in Seattle, Washington. In 1972, while teaching elementary school, he first taught his sixth grade students the art of monster making. He has been building papier and cloth mâché sculptures ever since. His art work is very popular around the Pacific Northwest where he is referred to as "Dan the Monster Man."

The first few projects pictured in this section fall under the category of "simple" Screamer. That is, they were constructed using exactly the same procedure outlined on the previous pages. They illustrate the variety of results that can be achieved by changing the size and position of body parts. The number of different looking Screamers that can be created by making such changes is infinite (of course you won't be able to fit that many into your house).

The remainder of the projects shown are more complicated, time consuming versions of the simple Screamer theme. They are provided to spark your imagination and to encourage some post-Screamer activity. Now that you have built a Screamer you might as well try your hand at something a little more challenging before you clean up. If you have read this far and haven't made a Screamer, well shame on you!

Meatlocker Screamer

Office Screamers

The One That Got Away

In a Jam

The Thinker

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Cruisin'

Swingin'

Send Me Your Twisted, Your Demented. . .

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Twirp and Troll

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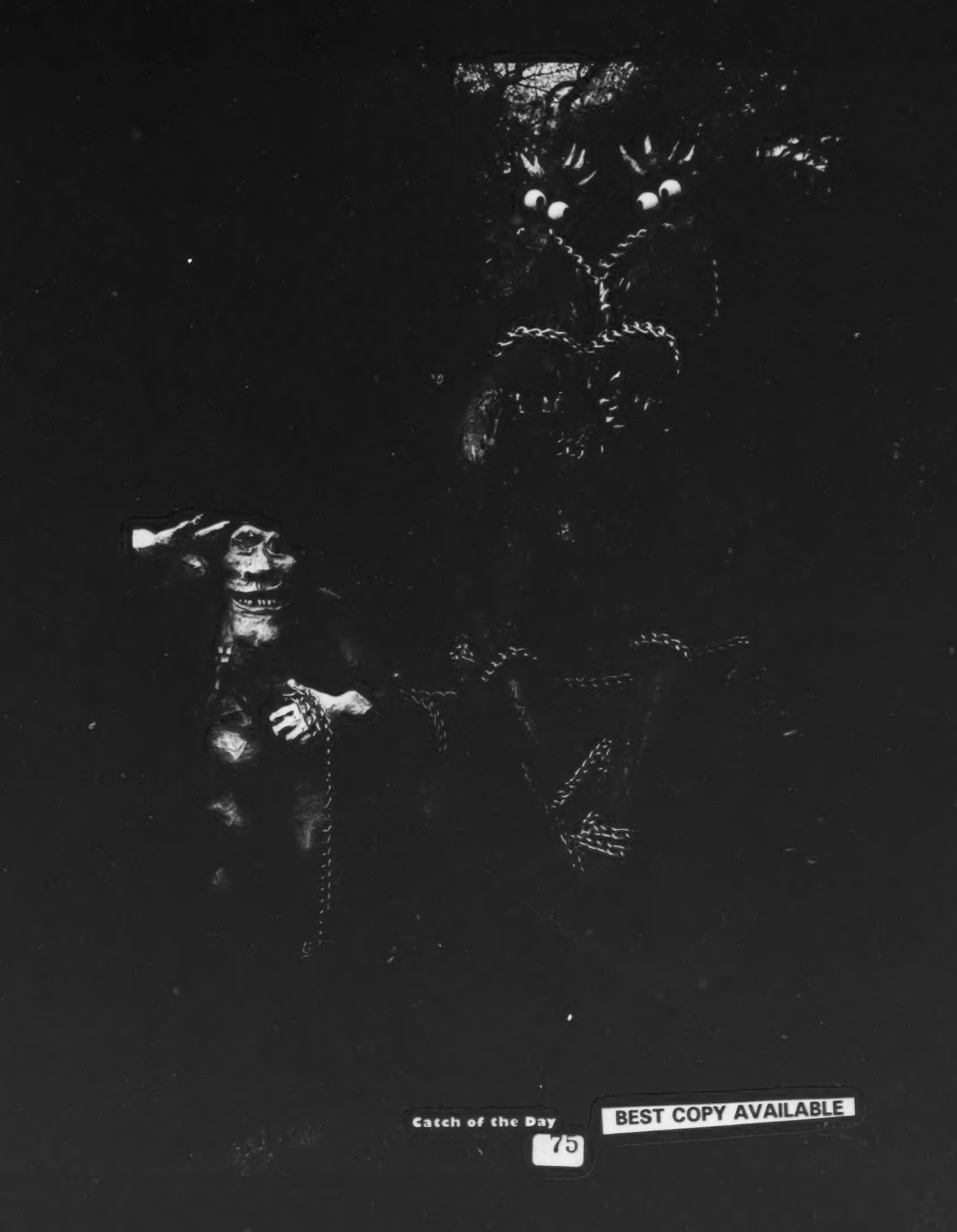

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You will learn to use a new art medium that allows access to the world of large sculpture. Once your Screamer begins to take shape, you'll be hooked. Paper and cloth mâche might very well take over the entire house! And that is only the beginning.

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